Concordia
SOLSTICE
Concordia University
Montreal, Quebec
August 3, 1978
Volume 1 No. 7

Students from France escape differential fees

By CLAIRE TALLARICO

Students from France will be exempt from the Québec government's new differential fee scheme being put into effect this fall.

A recent agreement between the governments of France and Québec removes the restriction on the number of Québec students allowed to study in France in exchange for the differential fees exemption.

Pierre Van der Donckt, Special Consultant to the Minister of Education, told **The Solstice** yesterday that "the spirit of the agreement is to facilitate movement of students to and from France."

A spokesperson from the French Consulate yesterday said that the exchange was made mainly because of the common language between Québec and France and thought that the agreement had been iniated by Québec, while Van der Donckt said he thought the idea was initiated from France but both parties thought it mutually beneficial from the onset.

Van der Donckt explained that "general Québec policy would be to exempt from differential fees students coming from countries which have passed agreements with us concerning foreign students.

At the present time there are no agreements between the Québec government and any other countries concerning fees for foreign students.

Concordia Rector John O'Brien said the clause in the government document which said that countries with bilateral agreements regarding foreign students and differential fees was a "clause meant to be developed in the future, rather than one that already exists."

Another Concordia Administrator told **The Solstice** that the clause was probably put in "in anticipation of such agreements with other countries besides France."

There are, however, other classifications of students who will be exempt from the fees:

Continued on page 2

Final Issue

It's not the first time editors have left the newsroom with the sun coming up...

Guide to Canadian Universities

Don't buy this book

By CLAIRE TALLARICO

When was the last time you had your hair styled at the Hall Building? How about the last time you had no trouble finding parking space at Loyola?

It's been a while, right? Tell that to **Moving To Publications Ltd.,** publishers of a soon-to-be-released guide to Canadian universities. **The Solstice** got hold of a first draft of the dossier on Concordia earlier this week, and barely recognized the university it described.

"The Henry F. Hall building," the report says, "is owned and operated by the University whose kind indulgence has allowed students to procure space in the building." The kind indulgence provides students with such luxuries as classrooms, drugstores, administrative departments, bookstore, security and hair stylists, to take a few examples from the guide.

Thirty-eight universities across Canada were asked to participate in the publication, and each was sent a first draft to correct and return.

The amount of misinformation in the dossier is astounding, considering the writer visited Concordia and consulted with staff, faculty and students, and has easy access to such secret sources as the university calendar and the student handbooks.

The report says, "Even though students may complete an undergraduate degree at Concordia, the emphasis is decidedly put on graduate study and diploma programs."

At last count there were 17,000 undergraduate students at Concordia, and only 2,000 graduates.

The absurdity of the report goes beyond simple factual error. For example:

- Students attending Concordia do so on a term basis. Courses are taught for one term only and last approximately 15 weeks.... In some instances, the large amounts of material that is required knowledge and the short availability of time may lead to a superficial survey of subject matter.
- There are no set regulations stipulating the number of hours that faculty must be available for consultation out of class. Generally, faculty accessibility at Concordia is no more than adequate.
- Generally, students are obliged to follow all academic regulations unadvised. However, adequate counselling resources are available upon request.
- There are no bike routes for Sir George Williams students due to its downtown location. There are none at Loyola either.

Asked about the numerous inaccuracies in the report, John Messinger, Senior Editor of the publication, said that since this was the first time this type of publication was being done there were bound to be ineffective methods of collecting information, which are known only to be ineffective after they are tried for the first time.

"We felt a need for (the publication). There is a lot of valuable information that we thought we could come out with. This is a self-help tool which will help people chose their university as well as to know what kind of questions to ask when they visit a prospective campus."

The Concordia Information office has done extensive work to correct the dossier, but Director David Allnutt was not pleased with the information contained.

"The researcher obviously didn't look in the calendar or the Association of Canadian University and Colleges publications for a lot of information that was there — financial aid, for example." (The report said that no figures were available).

The publication is to be financed by a private sponsor and by a steep five dollar sales price.

Con U gets Layton, Blaise to York

By KEVIN PROKOSH

Concordia University has acquired the contract of free-agent Irving Layton from York University and has reluctantly dealt up-and-coming novelist Clark Blaise as compensation.

Layton, who left the faculty of Sir George Williams nine years ago, will return to teach poetry in a creative writing workshop and an introduction to poetry course this September.

The Romanian born poet, once described as "probably Canada's most prolific, most notorious, most widely-read and least praised poet", has signed as a "special lecturer" for the first semester after which he will leave for Europe.

The 66 year-old journeyman poet has taught in high schools, colleges and universities for 30 years and claims to be a dedicated teacher.

"I love teaching. Why, teaching, writing poetry and love-making are my three favorite activities," said Layton.

His return to Montreal and French Canada is ironic in that in 1969 he said, "its too late in the day for me to begin embracing that culture."

However, he has been recently quoted as saying that "if the sad choice comes, I choose Quebec."

Layton, who received an honorary degree from this university in 1976, confesses he went to Toronto for the money. "Toronto has given me all the material success I could want."

Terms of his university contract were not announced.

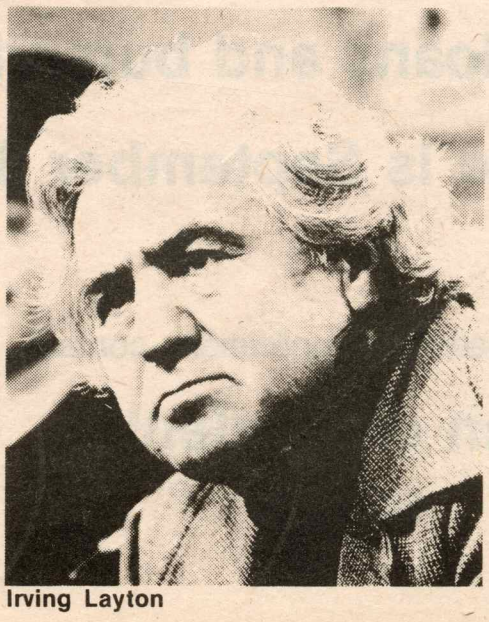
Clark Blaise, who has spent 11 years here as creative writing (prose) instructor (and writer-in-residence) moves on to York University where he will head the prose section of the writing program.

He is not all that concerned about the move to Toronto.

"I'm happy to be going to York because now I can write my Montreal novel," he told a member of the **Solstice** staff.

The author of Tribal Justice and North American Education and co-author of Days and Nights in Calcutta with his wife Baharti Mukherjee, has a new novel, Lunar Attractions, scheduled to be published in January.

Bill Aiken, divisional dean told **The Solstice** that a replacement for Blaise has not been chosen but added that there is a "creative writer to be named later".



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Differential fees cont'd from p. 1

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The university will be publishing an exemption form later this week which will explicitly spell out all possible exemptions including those for transfer foreign students and foreign students proceeding towards a second degree.

According to University Treasurer William Reay, the higher fees will be charged by the credit — $50 per credit instead of the usual $15. Thus foreign students taking a full course load will pay $50 times 30 credits totalling $1500, triple what their Canadian counterparts pay for exactly the same education.

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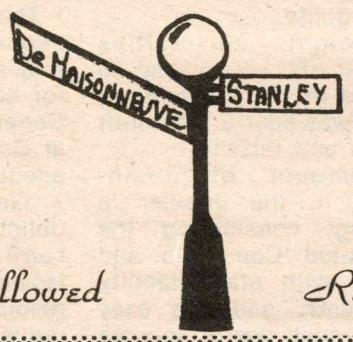

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Why not call a rapist a rapist?

reprinted from Open Road

By MAMIE CARTER

A man is sitting at his desk at work when, suddenly, a crowd of people surround him. A woman steps out of the crowd and screams, "That's the guy who raped me."

In Santa Cruz, a group called California Women Against Rape has, like a growing number of women, been taking some direct power over men who attack them. For five years, they've confronted rapists in their workplaces, neighbourhoods, and homes. At the time of the verbal confrontation the rapist is given anti-rape literature and a few weeks later he receives a letter warning, "we're still watching you. You'd better change the way you treat women." Sometimes men from Santa Cruz Men Against Rape pay the man a visit as well.

Every time a confrontation happens Santa Cruz papers are filled with letters, pro and con, keeping the incident in the public eye for weeks.

Another strategy that is being used in several areas is newspapers listing the names of men who have raped, hassled or assaulted women. Their names are published both as a warning to women and to raise awareness about rape. Sometimes these lists include addresses and descriptions of the men, as well as articles designed to increase community understanding of the reality of rape — "That it is an act of violence, not lust and a direct out-growth of sexism."

The best known group to use this tactic is the Kitty Genovese Project, in Dallas, named after a woman who was raped and stabbed to death in New York City in 1964 while many of her neighbours watched. During International Womens' Day last year they distributed 22,000 copies of their paper and got widespread support. Their action made front page news in Dallas and was covered by hundreds of newspapers.

In compiling and distributing these lists, anti-rape organizers have sometimes had to weather criticism that they were exposing some innocent men, and that arrests and convictions often reflect existing class and race biases in society. Their response: our first concern is the safety of women in the community.

Similar lists have appeared in many cities in the past year or so. The lists provide a way for women to find out who some of the rapists in their community are, and the opportunity to make them publicly accountable for their actions. They give women information and, with it, strength.

Another tactic women are using to make rape a community issue is street marches. In Connecticut Neighbourhood Women Against Rape marched in demand of safe housing — since one third of all sexual assaults are in the home — stopping in front of known rapists' homes. In Britain women marched through the night demanding the right "to be on any street at any time, to walk alone or in groups without men protecting us from other men."

Neighbours Against Rape, a Portland, Oregon group, have organized block-by-block to protect women and discourage potential attackers. Each block has well designated "safe houses" with large visible signs. These houses provide women a place to run in a hurry and the signs provide a warning to rapists that a particular block is part of "a well organized vigilant campaign against rape." The people on the block are all encouraged to respond to screams, whistles or other prearranged signals.

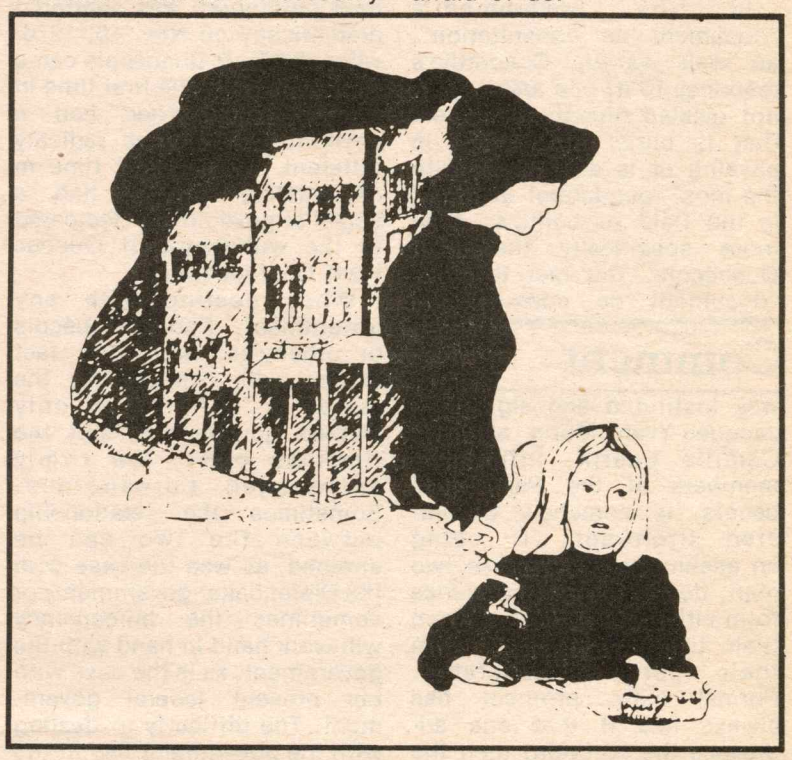
These women and many others in North America and Britain are tired of trying to deal with rapists and the issue of rape through the criminal justice system. They feel that the responsibility of dealing with violent sexist crimes should be in their own hands, and that neighbourhood solidarity is potentially the most effective means of protection against violence aimed at women.

In the last few many groups of women have been established to explore alternative ways of dealing with rapists and other sexist harassment. An alternative, that is, to working with the police and prisons, and to the usual counselling and service work of more traditional rape crises centres. In their opinion there are no individual solutions to rape and it can only be dealt with by a direct-action movement rooted in the community.

The direct action anti-rape groups have various responses to the traditional rape centres and the emphasis many of them place on rehabilitating imprisoned rapists. The Kitty Genovese Project says, "We don't support the prison system but it's very important that women are working within the prison system to change the incarceration of human beings into an educational process." They point out that it is particularly difficult for prisoners to change their ideas about rape and women since they're in an environment that encourages violence, domination and humiliation.

Neighbours Against Rape have made a conscious decision not to associate with the criminal justice system. Neighbourhood Women Against Rape in Connecticut see their work as a necessary supplement to the on-going counselling and service work already in existence and "an important step forward in the movement."

When asked what the results of their actions were so far a Santa Cruz spokesperson said, "Not bad," adding, "The police want to kill us... The rapists are afraid of us."



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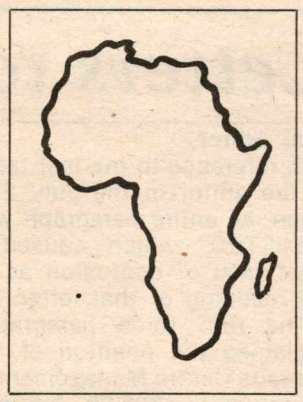

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Cool reason and even cooler fire

Concordia University recently submitted a brief in response to the Quebec government's ***Commission d'études sur les universités****. In it, the university discussed a number of topics relating to the role of universities in Quebec society and methods of adaptation to changing conditions in education. Among the topics are social responsibilities, continuing education, selection and admission of students, academic programs, the employment market and university financing. This comment is one of a series analysing Concordia's brief to the Commission. This final comment discusses the political implications of Concordia's response, and analyses how the response dealt with these implications.*

By PETER KIRKPATRICK

Comment

In the government's "document de consultation", as well as in Concordia's response to it, one area that is not tackled directly, one field that is either referred to in passing or is alluded to with the most roundabout delicacy, is the field of politics; even more specifically the Parti Québécois. The fact that the "document de consultation" was instituted and signed by Jacques-Yvan Morin and Dr. Camille Laurin, influential members of the Parti Québecois, is somehow considered irrelevant; it being an assumption that these two men derive their importance from either themselves or from their titles rather than from their party membership. Formal state protocol has always had it that one addresses the function, then the man, but never his party.

Politically this protocol might have been relevant in the past; Quebec's politics being a little more emotional than her Canadian counterpart's but similar in the sense that one has always been able to feel that nothing was ever going to change very dramatically. Just as a Prime Minister has always been Prime Minister, in Quebec, with a few exceptions, a Premier has always been a Premier. Sure the men were different but the parties they represented were pretty well all on the same continuum. In Quebec it was one continuum federally and the opposite one provincially.

Then came the sixties! Quebec nationalism resurfaced. There was even evidence of a newer phenomena, Canadian nationalism. Change was in the wind. But the late sixties brought Trudeau-mania and the re-establishment of a federal continuum throughout the seventies. Provincially it was thought that separatism had died out and the Liberals were well on the way to becoming firmly esconced. But their continuum was shattered dramatically on Nov. 16, 1976, when the Parti Québécois came into power. For the first time in her history Quebec had a government that was radicaly different. For the first time in her history Quebec had a socialist government dedicated to the withdrawal of Quebec from Confederation.

When dealing with any government, Parti Québécois or otherwise, one is in fact dealing with two parties: the temporal party, the duly elected government, and the timeless party, the firmly entrenched bureaucracy. Sometimes the relationship between the two can be strained, as was the case with the Diefenbaker government, or sometimes the bureaucracy will work hand in hand with the government, as is the case with our present federal government. The difficulty in dealing with the government lies in the fact that one must first understand the relationship between the two parties, temporal and timeless, and then one must choose to either face the risk of negotiating with one party and being repudiated by the other or to attempt to negotiate with both while appearing to be negotiating with only one.

Concordia, in dealing with the department of education over the last ten or fifteen years, has seen the political winds blow hot and cold. Concordia has seen the Liberals be replaced by the Union Nationale who were once again replaced by the Liberals who have now been replaced by the Parti Québécois. Throughout these political changes negotiations have continued and the bureaucracy has remained a constant. It has been with the bureaucracy that Concordia has had to deal.

There has been an educational continuum in that the governments have changed but the overall framework has not. Since the sixties, there has been one general focus on the educational scene at the university level which can loosely be expressed as a drive towards liberalization of the university system. The government has attempted to make the universities more accessable and has at the same time asked for increased control due to a greater degree of financial involvement. The universities have negotiated for more money with less governmental control. Concordia's negotiators have been able to feel secure in the knowledge that governments might change, but the basic struggle won't.

Enter the Parti Québécois and the political continuum is broken. Concordia's negotiators now must find out what this will mean in terms of the educational one.

Overall, the election of the Parti Québécois means change. If Concordia has seen itself in some sort of Canadian context, then that's going to change. The Parti Québécois does not believe in a Canada that includes Quebec. If Concordia has seen itself as a growing force within the influential Anglo community in Quebec, then that's going to change. The Parti Québécois does not believe in a strong Anglo community. If Concordia has seen itself as a propagator of certain societal values extracted from the society from which it draws both its students and its funding, then that is also going to change. The Parti Québécois does not hold the same values as does Concordia's administrators. Concordia's administrators are part of what can be called a liberal and a free enterprise tradition whereas the Parti Québécois is socialist or perhaps even Marxist oriented.

It is no wonder, then, that Concordia's response to the "document de consultation" is uneven and inconsistent. Concordia is trying to re-establish its negotiating continuum with the provincial bureaucracy on the one hand, and locate itself in terms of the Parti Québécois government on the other.

And so Concordia goes through its routine, calling attention to its own respect for knowledge as a value in itself, coyly beating its chest over its own record in the field of continuing education then asking straight hard questions concerning proposed plans in this field; issuing pleas for the respect of university autonomy and demanding financial parity with other universities. Concordia's performance is almost a masterpiece. Cool reason and even cooler fire wrapped up in a blanket of soothing tones and soft voices.

Ah, but the audience that Concordia has chosen to perform in front of, now that's a different story. Concordia has chosen to perform in front of the bureaucrats, not the public. Perhaps it is felt that the bureaucracy will be more understanding, perhaps it is felt that when this upstart Parti Québécois government has been defeated the provincial bureaucracy will remember that Concordia was a good university, that Concordia didn't make any waves.

The Parti Québécois passes its repressive and anti-democratic laws while Concordia University performs for the provincial bureaucracy. But perhaps Concordia has the right idea. Perhaps if we all keep cool, relax, continue to do whatever we were doing before we were so rudely interupted; perhaps if we ignore these big bad bullies then they'll go away. Perhaps. But that leaves one question unanswered — what happens if they don't? What happens if this is just the beginning of a new political continuum leading to even more repressive legislation? What will our university do then? ...attempt to establish a new negotiating continuum? At what point does this university recognize that it is not only a member of the educational community but that it is also a member of the community as a whole? At what point will this university take a public stand?

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Thursday, August 3, 1978
Volume 1, Number 7

Better libraries.....

Let's continue the fight

By FRED LITWIN

The fight for better libraries is far from over for Concordia students. A number of important issues remain to be resolved and only a renewed interest in the library struggle by our student politicians will ensure that progress will continue to be made.

Last year, the Concordia University Students' Association (CUSA) Library Committee achieved significant reforms to the library system. Lower overdue fines, longer weekend hours, a book receptacle in the Hall building and changes in the Library Loans policy resulted from the "Demand Better Libraries" Protest Week held last February.

Comment

The major importance of what was achieved in the Library Protest Week was the fact that university and library administrators now realize the significance of the library to students. As a result motions in the University Senate calling for more study space for students and a larger library budget were passed almost unanimously.

Next year, the Senate Library Committee will look at the possibility of lowering the cost of xeroxing in the library to five cents. Many other university libraries are lowering the cost of xeroxing as mutilation of books and periodicals are substantially reduced when the cost is lowered.

If students want the cost to be lowered a lot of research will have to be done. The total cost of subsidization, alternate sources of funding, the available equipment, the existing printing contract and the overall benefits from subsidization will all have to be studied. Student government must make a strong commitment to ensure that issues such as xeroxing do not fall by the wayside because of inadequate research and preparation.

Another area which requires additional research is that of faculty loans. This year the Senate Library Committee passed a motion reducing the faculty loan period from one

Continued on page 6

Letters to the Editor

Dear Editor,

In reference to my last letter to the editor in the July 27th issue, an entire paragraph was "OMITTED" which caused a great deal of confusion as to the meaning of that letter.

The first three paragraphs explained the position of the Campus Centre Management in proposing a $22.00 full-time equivalent student fee.

The paragraph, which was omitted, read as follows:

"The present budget, that has a $13.50 student fee for full-time equivalent students, in which Mr. Peter Kruyt played a major role, directly brought about many changes, in price structure and operations within the Campus Centre. The following are the three principles changes:"

The six points that are list in the July 27th issue are a direct result of Mr. Peter Kruyt's role, which was stated in the "omitted paragraph". The six points were as follows: —

1. Beer prices increased by an additional $0.05, (from $0.80 to $0.85).

2. The door charge for Loyola students increased by $1.00 from FREE admission to $1.00 and $0.50 increase for guests, (from $1.50 to $2.00).

3. A decrease in casual staff expense of $10,000.00. Three areas are affected by this:

1. The Games Room will now be open Monday to Friday from 10:00 to 20:00 instead of 9:00 to 22:00 on Monday to Thursday and 9:00 to 20:00 on Friday.

2. The Quiet Bar will be open only on Thursday and Friday nights from 20:00. Under the management proposal the Quiet Bar was to have been open Tuesday to Friday from 16:00.

3. The security staff for the Centre Pub is decreased by 3 people on disco nights.

Patrick Piacek,
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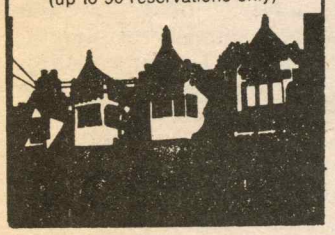

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Libraries cont'd from p. 4

semester to one month with several caveats. Before this motion can go to University Senate to be approved, these exceptions (preparation of lectures, research projects and special projects) will have to be studied and put into draft form in the loans policy. If students do not want these exceptions to be abused by professors they will have to do the necessary research to ensure that these caveats are used fairly and prudently. A study of other university loan policies would be helpful in this area.

In addition to these two areas other issues remain to be debated at the Senate Library Committee next year — Sunday hours for the Drummond-Science Library, the student loan period, and the book budget situation. This will require a substantial amount of research so that student representatives will be adequately prepared to win concessions.

Another extremely important area that will require follow-up from last year is the monitoring of the reforms which were won this year. The various reforms mentioned above that have and will be implemented by the library require strict monitoring and measurement to ensure that they are implemented fairly and responsibly. Substantial resistance to the new fine structure has already started in the Library. These reforms must be judged by their merit and success and not by their popularity.

Only by monitoring the results of these changes can we insure that these concessions are not lost.

What will the library struggle require of this year's student government? Two things. Committment and Dedication. Student government must make a committment that the library will remain a high priority. Student representatives on various university committees will have to have the dedication to fight for library reforms.

How can this be done? A new CUSA Library Committee is needed. This new committee could continue the research that has already been started, negotiate with university and library administrators and plan any action that they believe to be warranted. Various options are open to this committee — they could organize another library protest, have a petition drive or just negotiate with the university. Student leaders must recruit the necessary manpower to make this a strong committee.

The success of the Library Protest last year and the various surveys that have been done show that students do care about the qualify of their library. Let's hope student leaders can put this concern into some action.

What's your film quotient?

By RENÉ BALCER

1. Ray Milland, **The Lost Weekend,** alcoholism. 2. The New York Inquirer. 3. **The Railroader** and **Buster Keaton Rides Again.** 4. Antoine Doinel (Jean-Pierre Léaud) stole a typewriter, the psychologist was played by Jeanne Moreau. 5. W.C. Fields, Humpty Dumpty. 6. Humphrey Bogart, Peter Ustinov, Aldo Ray. 7. Tutsy-Fruitsy ice cream in **A Day At The Races.** 8. Some say Maria Schneider, or Jack Nicholson or the boy Nicholson gives a ride to early in the film. Any of those is correct. 9. The town clock in **High Noon.** 10. Philip Marlowe (Bogart) to Eddie Mars in **The Big Sleep.** 11. Marlene Dietrich as Shanghai Lily. 12. "The Big Sleep" in French. 13. Katherine Hepburn in an anecdote told in **The Philadelphia Story.** 14. "...that's American seamanship." 15. Anton Karas, a zither. 16. **Grand Hotel.** 17. "Whattaya got?" 18. Anti-semitism. 19. Mac Sennett with his Keystone Kops. 20. Popcorn and candy. 21. Geneviève Bujold, Paul Almond. 22. **The Awful Truth,** Ralph Bellamy, "Home On the Range." 23. Walter Sande, Humphrey Bogart, Lauren Bacall, **To Have And Have Not,** Ernest Hemingway. 24. Ben Johnson, Warren Oates, William Holden, Ernest Borgnine. 25. Chess in **The Seventh Seal.** 26. Orson Welles' film of **Macbeth** by Bill Shakespeare.

We hope you enjoyed the quiz; if not, tough luck! Here's a couple of anagrams to spice up the rest of the summer.

— His real name is Archibald Leach and he had a part in **Alice In Wonderland** (1933). Who is he and what was the part?

NYRTRAGAC
THE RUTCOKTLEM

— He played opposite Norma Jean Baker in a steamy film and he was coupled with Wallie Matasschanskayasky in another film. Who is he?

NECKMAJOLM

— Who said this great line: "I can't replace your ideals but I'll buy you another watch..."

ERICHTIDERNALME in
AHHSIXREPGENSAS

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Entertainments

Expo '78: It's not the world but it's still worth a try

By ABREY MYERS

If you weren't among the lucky ones who were able to purchase a season visa for only $4.00 when the advertising for Expo '78 started in May, then it will cost you $4.00 to get in. Is it worth going to the fair?

Sure it is. Though its decennial celebrations didn't exactly leave its audience as dazzled when it first opened in 1967, there remains the fact our unexpected influx of tourists to the province this summer labelled our eleven-year-old attraction just as popular as it ever was. The key word here is **attraction:** the atmosphere of the place is so relaxing that it relaxes you. Anyway, here is a list of the present pavilions, plus a few tips for your next once-a-year visit:

There are 31 attractions in the exposition area this year (a far cry from 1967!), all situated in one tight corner on Ile Ste-Hélène. There are two basic types of pavilions, cultural and thematic. Eleven new attractions are available this year, but so far I haven't been able to find anybody who could tell me what they were.

The countries or cities represented this year are Bulgaria, China, Cuba, Czechoslovakia, France, Haiti, India, Iran, Italy, Portugal, Quebec, Venezuela and Vienna. Some highlights:

China: By far the most fascinating of all the pavilions representing countries, mainly because China remains, to most people, **That Unknown Country**. There are films, pictures and displays of historic and Communist China, as well as artifacts and examples of present-day manufacture. There is even a complete set of butterfly-shaped kites.

Iran: One of the original Expo '67 pavilions, and the most artistically satisfying. It was always the one I'd miss, overlooking in favor of the others, but just step inside for a minute.

Cuba: Very small, but what makes this one worth mentioning is the startling presence of a hobby I've never heard before — vitolfilia, or cigar band collecting. Cigar smokers will also be able to watch their leafy concoctions put together by hand, after which they can be purchased for a nominal charge.

India: A surprise. India is a pavilion of solid colors, with some collections of wood block printing that are worth hanging around long enough to hear the commentary for.

The thematic pavilions are next, and for the sake of this article I've lumped the remaining ones into this category. Here is a selection from the 18 or so sites worth seeing:

20 Nations — 20 Cultures: The highlight of this pavilion is the NFB's Olympic film, shown continuously in both official languages. A surprisingly well-done documentary.

UNESCO: Located immediately behind Cinema 360, it offers a look at the important work being accomplished by this organization. There are posters, records, maps and books for sale.

Maison du Québec: A curious blend of blatant commercialism and smug pride in Quebec's glorious achievements. The Quebec tourist bureau seem to have their headquarters here. There are cultural events, films, and a region-to-region listing of everything we're supposed to be famous for.

Humour International Pavilion of Caricature: Go and see this one. Representative cartoons from almost every nation are exhibited here, and all are judged in an annual competition. It's very often a surprise to find that many countries have a keenly developed sense of fun. We are not alone. On the second level, there is an enjoyable panorama of the history of the comic strip.

Strange, Strange World: This pavilion originally opened shortly after Von Daniken's books became the rage. This year the main attractions are two fifteen-minute clips from **Close Encounters.** Whether you believe in any of this or not, it's certainly the most eye-opening attraction on the site.

Cinema 360: It's eleven years old, but still mesmerizing. The film shows its age, but has lost none of its magic. I'm referring, of course, to Walt Disney's Canada '67, shot with eight cameras and projected on eight screens which surround the viewer; A breathtaking experience and still a joy.

Pavilions are open from 10 a.m. to 9 p.m. La Ronde is open from 1 p.m. to 2:30 p.m. Admission is $4 adult, $2 anyone from 8-18. Parking is $2 weekdays, $3 weekends. It's cheaper by metro, anyway. One last word: the Biosphere (the old US pavilion) is apparently undergoing repairs. It's nice to know things are starting to shape up.

"Nakoaktok Chief's Daughter" is one of 58 photographs of Canadians Indians by Edward Curtis on view at the McCord Museum, 690 Sherbrooke W, until August 13.

Curtis transcends the primitive

By LIZ WYLIE

At their very least, Edward Curtis' early twentieth-century photographs of the Canadian North-West Coast and plains Indians serve as poignant reminders of the horrendous cultural imperialism of which our forbears were so guilty. His pictures document tribes and their ways of life which no longer exist in their original form in this country. We have all but successfully exterminated them. A placard at the current exhibition at the McCord reads: "At the time when Curtis was beginning his work the culture of the North American aboriginal was at the brink of disappearance." Curtis was aware of this, of course, and not only was the desire to document these moribund peoples his reason for instigating his enormous photographic project in 1906, but the feeling of death's imminence pervades his work.

In some instances Curtis becomes a little too romantic and cloying in his portrayal of these doomed natives. For example, he was overly fond of shooting sombre, solitary, far-gazing figures perched on bleak horizons, as though looking into their endangered future. But his emotions were genuinely felt — as expressed in snatches of his journal writings deployed on the McCord walls — and his sentiments are still clearly conveyed today, a good half century later.

As documents, Curtis' pictures are superb. They are technically excellent, especially considering the early equipment he used. He revealed details of both construction and design in many articles of material culture which are shown in use or in wear, which is something one can have difficulty imagining when seeing such pieces now in museum cases.

His shots of some North-West Coast tribes' winter dances are astounding, not only for their wealth of anthropological, art-historical and ceremonial religious information, but because they are evidence of the deep trust Curtis was able to win (after much effort and determination on his part) among the Indians. For an alien white to be allowed into the sacred world of spiritual dances, and bearing a camera, at that, is nothing to be thought of lightly!

Some of Curtis' portraits are the most deeply moving pictures in the show. The psychology revealed in these works has no drippy nostalgia to it, but speaks cleanly and directly across cultural and temporal gaps. The looks on some of the Indian's faces arrested as they gaze or glare at the viewer and the strains and turns of their bodies as they are shown about their work bring to mind the thoughts of Charles Olson in his **Human Universe**, written about the Lermeros, with whom he was living in Central America: "...and the individual who peers out from that flesh is precisely himself, is a curious wandering animal like me — it is so very beautiful how animal human eyes are when the flesh is not worn so close it chokes, how human and how individuated the look comes out of a human eye when the house of it is not exaggerated."

In some ways Curtis was a nineteenth-century photographer: his creeping romanticism and his care in making each photograph beautiful: well cropped, no distracting detail, and pleasing traditional compositions, for example. But his works are not time-bound at all, and ultimately, it is not the primitiveness of these people which comes across to a viewer, but their humanity.

Poetry

Excerpted from Eran Brandwein's forthcoming book "Recettes Poétiques."

New York

Ici,
tout ce qui est blanc
devient noir
même les narines des bébés
même les frais oreillers
chaque rêve innocent
un cauchemar

Jet Lag.

The person before me must have been very fat. This plane's going backwards and may even take off on her tail. A loudspeaker mumbles seduction, oxygen. Culture shock? Airfield of blue mosquitoes on a clumsy giant eagles wing. An impressionist harbors postcard planes sweeping blind white. A bomber-like contraption shuts off. I don't believe we need a disaster to make each other's acquaintance!

Time moves by, earth drops down. The giant albatross takes a crazy dive. A ship below in the black. Pinpoints of light on the final horizon. A new city arises perhaps in the sky. It vanishes in a flash. Magic strands of red and amber crystals bead. A Spidergods limbs face the stars. Clouds of ink cover all origins of life.

Ocean, only a wings glide, blue haze wandering, cold motion, time.

Sous les toits de Paris

— A René Clair

Sous les toits de Paris
On s'arrange dans son lit
On prolonge sa vie
jour et nuit

Sous les toits de Paris
On se lève d'un cauchemar
Entouré de miroirs
et d'ennui

Et si je te revois
Je te dirai 't'en fais pas'
Un regard si lointain
ne reflète plus sur moi

Sous les toits de Paris
On entend une chanson
s'évapore lentement
dans la nuit

Herringbone hits funnybone

By HOWARD SHRIER

North American drama has seen a spate of one-man shows in recent years, with actors like John Stark, Maxim Mazumdar, James Whitmore and Hal Holbrook bringing to life such colorful characters as Leacock, Oscar Wilde, Will Rogers, and others.

And then there is Eric Peterson in Tom Cone's "Herringbone," now on at Festival Lennoxville. It is a one-man show, in that only Peterson is visible on stage. But this small, blond whirlwind of a man plays not one but an incredible **nineteen** characters, each defined by mannerisms and voices so unique and appropriate that he can carry off a four-part dialogue, confusing neither the audience nor himself.

This is the story of George Herringbone, vaudeville performer extraordinaire. As Herringbone, now in his thirties, Peterson tells the story of his bizarre career through songs, skits and sketches, accompanied on saloon-style piano by Thumbs Dubois (director John Gray). Dubois sits in darkness facing the back of the bare stage — early American dressing room, with light bulbs lining walls and floor — allowing Peterson to assume full command of the show.

Act one deals mostly with Herringbone's childhood. He begins his career at age 10 when he captures second prize at a public — speaking contest, lighting up dollar signs on either side of his fast-buck father's nose. With greediness and opportunism that render a clear picture of California as dream mecca/maker, his father decides to make George a star.

Playing a 35-year-old cigar-smoking midget, George is soon locked in the 35-year-old character with neither the ability nor desire to revert to age ten.

The second act is slightly out of synch with the first, stemming no doubt from the fact that Herringbone was originally a one-act play. This is the first time it is being produced in two-acts.

In act two we find Herringbone in his thirties, caught up in crises both personal and professional. This leads to some confusion, as one is not sure if Herringbone really is an adult or merely a child who thinks he is an adult. It is possible that Cone wanted to further illustrate the schizo nature of both George and his art, but more likely the confusion is due to a flawed script.

Nonetheless, Gray and Peterson overcome all weaknesses inherent in the play. The former provides some sparkling songs ("I'm just crazy 'bout you," "What this poor boy needs") and Peterson rattles off yet another half-dozen characters: Louis, his cantankerous agent; Minnie, the dreamy waitress whose every movement is a standing swan dive; and whining, whimpering Nazarene, clutching her housecoat, longing to be made an honest woman.

Script problems aside, there is a great deal to be said about Lennoxville's production. Guido Tondino (Sets) and Vladimir Svetlovsky (Lighting) combine to give a vaudevillian atmosphere that serves up more and more of the tasty ham in Peterson. John Gray's music is light-hearted and breezy, and his precise blocking and direction helps Peterson to create even greater distinctions between characters.

The show, however, belongs to Peterson. The actor, whose work in Rick Salutin's Les Canadiens also involved playing many roles at breakneck speed, is casual yet energetic, informal yet very professional. His singing voice could stand some polish, but this is really secondary to his forté: changing faces the way a bored housewife changes clothes; bestowing upon each of his characters those quirks and trademarks which identify and illuminate while avoiding becoming clichés.

Herringbone, along with Hosanna, 18 Wheels, and One Night Stand, continues until August 27 at Festival Lennoxville, Bishop's University, Lennoxville, Québec.

PICK OF THE FLICKS

By RENE BALCER

The dog days of summer have gone and soon will arrive the cat-and-mouse days of the university semester. With the passing of the seasons comes the passing of Pick of The Flicks. But here's one last opportunity to dictate taste and recommend some good films to take you through August. "All things move to their end. Tirez le rideau, la farce est jouée."

Thursday, August 3
BLACK AND WHITE IN COLOR (7:30, Seville, 2155 St-Catherine W. $1.99)

With Africa becoming the playing field of surrogate armies involved in the dangerous game of adventurism, this film is a timely look at WWI as fought between two small colonial outposts, one French and the other German, in central Africa. Winner of an Oscar in 1977 as Best Foreign Film, **B&W In Color** is in turn wry, disturbing and insightful as it disects the nature of colonialism. Its pointed sense of humor and uncommon vigor and intelligence overcome the technical flaws. It is an unusual film, which managed to outclass most of the films made in 1976.

CASABLANCA (9:15, Cinema V, 5560 Sherbrooke W, $1.75)

Friends tell me that "Ricky's" has been torn down and replaced by a mosque in old Casablanca but, be that as it may, the film lives on...enough said, just go see the film.

Monday, August 7
HESTER STREET (7:15, Cinema V, 5560 Sherbrooke W, $1.75)

There is something intangibly cinematic about being Jewish and trying to make it in the new world. Immigrants in New York, young boys and adolescent sharpies in Montreal, each have a kind of universal appeal which makes them ideal heroes in an anti-idealistic time. **Hester Street**, filmed in black and white on a broken-shoestring budget by a husband-and-wife team, fits the bill perfectly although it lapses into episodes of cuteness and sentimentality. It is a film saved from its own good intentions by the actors, particularly Carol Kane as the reticent immigrant bride.

Tuesday, August 8
QUE LA BETE MEURE (7:15, Ouimetoscope, 1204 St-Catherine E., $1.75)

Claude Chabrol's thriller is taken from Hitchcock's baggage of Christian guilt but with a decided dose of Gallic existentialism. A young child is killed, his father seeks revenge against the beast who did it. Chabrol's cynicism and contempt for the drama that unfolds is clear; his characters are no more than insects whose petty hates and jealousies cause their own destruction. It is a tough film yet done with a zing of humor and a zest of conscience.

JULES ET JIM (9:15, Ouimetoscope, 1204 St-Catherine E, $1.75)

A film about two friends, one German and the other French, in love with Jeanne Moreau; it is also a tribute to Jean Renoir by its pastoral style and textural approach. And like Renoir, Truffaut makes films about friendship and its trials (in this case, WWI and Jeanne Moreau). It is also an intimate look at the pre-war period and its tragic aftermath. Yet, one senses a certain detachment...bring your best friend, break a wishing bone to see who buries who, and your friendship might never be the same.

Wednesday, August 9
PADRE PADRONE (9:30, Seville, 2155 St-Catherine W., $1.99)

Winner of last year's top prize at Cannes, this is a hard film about hard times in Sardinia; a young man escapes the tyranny of his father's rule to enter the "real world." Far from your idealized vision of what life on the farm is all about, **Padre Padrone** doesn't mince words nor waste praise on old world values. A return to neo-realism for those who care. And here's more to carry on the great tradition...

THE AMERICAN FRIEND (Thursday, Aug. 10, 9:15, Cinema V)

Wim Wenders does the gangster film better than the Americans have been able to of late. A story of international art forgers and assorted criminal elements done in the best German expressionistic vein but with the intervening fifty years adding their bit of darkness.

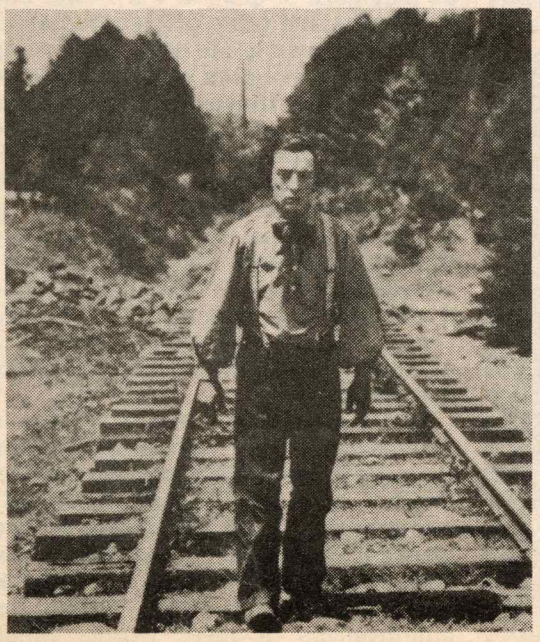
THE THIRD MAN (Sunday, Aug. 13, 7:15, Cinema V)

Carol Reed's film of Graham Greene's story stars Orson Welles, Joseph Cotten and Trevor Howard. After that mouthful of names, you should know why this film is so good. If not, see the film and hum the tune.

THE GENERAL (Saturday, Aug. 19, 7:00, SGW, Hall Building)

Buster Keaton's best film, and perhaps the best film comedy ever made. Keaton's recreation of the Civil War puts Matthew Brady's photographs of the real thing to shame.

Even though this is our last issue, the summer still has a few more weeks to go, plenty of time to...



...see the country by train or thumb...

...visit some close friends on the farm...

...or simply hang around and watch the world drift by. Whatever you do, may you be half an hour in heaven before the devil knows you're dead.